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# The Collector and Art Critic

A JOURNAL DEVOTED TO THE ARTS  
AND CRAFTS, BIBLIOGRAPHY, ETC.

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30 CENTS THE COPY.

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The art book, "HOLLAND AS PAINTED BY CHARLES P. GRUPPE," which is offered to new and old subscribers for \$3, and can only be procured by others for \$5, is an unusually fine product from the press of the publishing firm of A. W. Sythoff, of Leyden, Holland, and is published in this country by THE COLLECTOR AND ART CRITIC COMPANY.

The text illustrations consist of 24 half-tone plates spread through an interesting critical and descriptive essay by ANTOINE DE CLUNY. The portfolio contains also 12 beautiful photogravures after paintings by the artist, which are loose and suitable for framing. The work is of a class of delicate fineness, such as is rarely seen in photogravure process.

This album which THE COLLECTOR AND ART CRITIC COMPANY offers to American artlovers, is the work of a well-known artist, born in America, but who for the past fifteen years has resided in The Hague, Holland. CHARLES P. GRUPPÉ has always been attracted to Dutch scenery and has thoroly learned to appreciate and understand Holland for its natural beauty. Under this influence he has so fully imbibed his surroundings that his work bears no other impress but of the Dutch School.

Altho Gruppé feels most for landscape, he paints marines with equal fidelity and is especially happy in his presentation of Dutch interiors.

This facility of varied expression has enabled us to collect an album of his principal paintings that has a charm which will be appreciated by art-lovers. It is a delightful souvenir of a visit to Holland, and gives an intimate view of the low countries for those who have never traveled in the land of dikes and canals.

We may add that Gruppé is a member of the artist societies "Pulchri Studio" and "Arti et Amicitiae" in Holland. His work has received gold medals at exhibitions in Paris, Rouen, Philadelphia and New York, while his pictures are found in many museums and private collections, especially in America.

Send SIX DOLLARS by check or money order, payable to THE COLLECTOR AND ART CRITIC COMPANY, 1 Madison Avenue, New York, for which this album will be sent, carriage paid, and you will be credited with one year's subscription from the date your present subscription expires.

The price of the album is Five Dollars, if ordered alone.

**This offer holds good only for the month of October. On November 1 the price of this publication will be \$7.50 to non-subscribers and \$6 to subscribers. See page 343.**

The charges made by Dr. Kurtz, of the Buffalo Albright Gallery, that some of the paintings of the Metropolitan Museum have been over-restored, must be treated fairly and with the serious attention which they deserve, coming from a man whose experience in museum matters is not of yesterday, as the *Art News* has wrongfully intimated.

It must be remembered that Dr. Kurtz, before being appointed to his present position, in which he has had already such signal success, was for many years assistant director of the St. Louis Museum, while the great artistic results of the art section of the Columbian Exposition of 1893 must in a large measure be ascribed to his executive abilities and critical knowledge.

I have also seen somewhere a facetious attack on the title of Doctor, which has been conferred on Mr. Kurtz. It was stated that "titles are not recognized in the United States when assumed by individuals of native birth." To classify "Dr." as an "appellation" and not a "title" is an example of scholastic hairsplitting or casuistry that makes a distinction without a difference. The assumption of titles of the old-world aristocracy, it is true, is not recognized, but many other titles of distinction and honor are given and accepted in this republic of ours.

Of the doctoral degrees which colleges *in course* or *cum laude* confer the well-known Ph.D., which means Doctor of the Arts and Philosophy, is one of distinct honor. It is conferred for special study and accomplishment in certain branches of learning, after the degree of Master of Arts has been acquired at the end of a college course. It may be true that the Degree of Doctor of Laws sometimes ridicules the person on whom it is bestowed, this is never the case with the Ph.D. degree. Dr. Bode and Dr. Bredius, the famous European museum directors, are the bearers of this same title.

To defend the New York Museum authorities on account of the picture cleaning in vogue, is perfectly right, but broadminded and high-principled men will decide this question only on its merits.

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The Boston Museum has been enriched with many additions to its collection of paintings. Dr. Henry C. Angell has loaned a group of nine pictures, two being by Boudin, and one each by Millet, Monticelli, Ménard, Vollon, Corot, Daubigny and Decamps.

The four great pictures by Millet, bequeathed by the late Mrs. Martin Brimmer, have also been hung. They are "The Harvesters," which belongs to the same period as the famous "Gleaners." Further "The Knitting Lesson," "The Washerwoman," and "The Coming Storm," the last being in pastel.

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The Wilstach collection of Philadelphia has added to its permanent exhibits eight new paintings recently purchased abroad. The selection has been made, as is usual with those who have charge of these purchases, to procure works which fit in the general scheme of the Wilstach collection. The aim has always been to develop a representation of general art history, whereby this collection is becoming more and more of great value to students.

The selection this time presents a varied assortment of widely diverging art expressions. There is a large group by Jordaens, the follower of Rubens, works by Puchin, T. R. Hopkins, A. MacCameron; of the Frenchmen Louis Picard, Gosselin and Beraud, and a wintry landscape by the Norwegian Thaulow.

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Of greatest interest among the accessions to the Metropolitan Museum is the Carved Wood Collection, which has been arranged in Gallery 4 on the first floor of the museum.

An amusing slip of the pen crept into the July number of the BULLETIN where, in an excellent article on Copyists' Privileges in European Museums, it is stated that "the Munich Gallery does not permit copies to be made of the 'Sistine Madonna' by Raphael."

Since when has the Dresden Gallery lost its most important painting?

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That subtle and elusive method of art expression through the monotype is most successfully practised in colors by a Southern artist, Charles Fagin, of whom I saw some excellent examples at Mr. A. Barel's place at 25 East 14th street, New York.

The artist paints his subject, landscape or marine, with oil on a zinc plate, on which the sheet is then laid and run thru an etcher's press. Of course only one impression can be taken, but the imprint, with the many accidental effects, produces a picture of great charm and beauty. These are among the best monotypes in color that I have thus far seen produced.

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Chicago is to have an exhibition of the latest work of Leon Dabo. Before they left for the West I had an opportunity of seeing these new pictures and found that a decided step forward had been made over his work that was seen last winter in one of the New York Galleries.

These last paintings are more definite in pictorial quality. With the same ideas of light and tone there is greater distinctness of material form. Dabo has also widened his palette and with surer grasp introduces colors now of which formerly he fought shy—maybe, they did not yet appeal to him then. As ever his pictures excel in water and sky painting and in a feeling of space and bigness. It is surprising that no monotony is found in these pictures which suggest a wilful similarity of art expression.



NEW YORK, Sept. 17.

DAVID C. PREYER,

EDITOR COLLECTOR AND ART CRITIC.

*Dear Sir:*—In the controversy, pro and con, anent the Comstock raid on the "American Student of Art," you have expressed the only logical opinion and have taken the only ethical attitude possible.

Mr. Comstock did not attack the student's right to draw from the nude, but he did object, and rightly so, to the indiscriminate distribution of reproductions of drawings which, no matter how well or how badly drawn, were in themselves vile and objectionable.

If the offending number had been sent only to *bona fide* subscribers it would have minimized the harm done, but over eight thousand copies had been mailed indiscriminately prior to Comstock's raid.

"There can be," as you appropriately remark, "no question of art concerning these drawings." They are lewd and vile, and no parent, and I venture to add, no artist, would willingly permit his son or daughter to become contaminated by this exhibition of vulgarity and prurienty.

My congratulations, and those of every right-thinking member of the art community, are with you.

"ARTIST."